



*Jan Groth*







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This exhibition is made possible by grants from the Samuel J. and Ethel LeFrak Foundation, Inc., and the Norsk Forum. Additional support has been received from the Royal Norwegian Ministry of Foreign Affairs.

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*cover*

detail, *Sign*, 1981-82. 1981-82

Wool tapestry, 59 x 83"

Collection Gil Winter, New York

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Above all, deep appreciation is expressed to Jan Groth who has enthusiastically participated in all phases of this project.

Diane Waldman, *Deputy Director*

Solomon R. Guggenheim Museum



# The Art of Jan Groth

Carter Ratcliff

*"My art is about silence and about light"*

Jan Groth, 1986

Born in Stavanger, a city on the west coast of Norway, Jan Groth traveled to Denmark for his training in art. The year was 1956 and Groth was eighteen. Though he successfully completed a preparatory course at the Royal Academy of Art, Copenhagen, he did not matriculate the following season. Groth's interest was in abstract art; the Academy offered only courses in figurative painting and sculpture. For the next two years, he studied at private schools, dividing this period about equally between instruction in abstract design and traditional training—"extremely traditional," he says. "It was the 1950s and we were still being taught to make life drawings and proper renderings from plaster casts of statues."

Groth found his experiments with abstract painting less tedious but equally unsatisfactory. "I found that paint is too wet for me, too fluid. It doesn't give the hand any direction." Crayon felt different. Dry and subtly resistant, it imposed welcome restrictions on the artist's hand. "I felt I needed that dryness, that sense of guidance." For nearly three decades, Groth has worked with crayon on paper. All his images originate in that medium, then they migrate to tapestry, the art form that occupies the center of his oeuvre.

To weave is to work within the rigidly rectilinear pattern imposed by warp and woof. "Tapestry had all the restrictions I felt I needed," Groth recalls. "And of course I knew about weaving. There is nothing exotic about working at a loom in Norway, where a folk tradition has handed down the technique from the medieval period. But folk weaving wasn't quite what I wanted." By 1960 Groth had found his way to a tapestry workshop in Amsterdam called de Uil (the Owl), directed by a Dane named Benedikte Herlufsdatter. She and Groth were later married. Having been trained at the Aubusson studios, Benedikte Groth was able to instruct Jan in the most refined methods of making tapestries. This made it possible for him to abandon painting without any qualms. He found that his new medium was as rich as paint on canvas, yet contained its possibilities within a strict order, a highly disciplined method.

Over the past two decades, Groth has aspired to give tapestry the stature of major painting and sculpture in the modernist tradition. Among the most important works in this exhibition is a tapestry begun in 1982 and completed the following year (cat. no. 3). It is just over five feet high and an inch short of fourteen feet long—a magnitude and a sweeping, horizontal format often encountered in the most ambitious painting of the postwar era. Groth has transferred those ambitions from canvas to the woven field.

For all their pictorial strength, Groth's tapestries have the presence of objects—and weighty objects, at that, their surface textures dense. These dark fields are not only pictures into which we look; they are



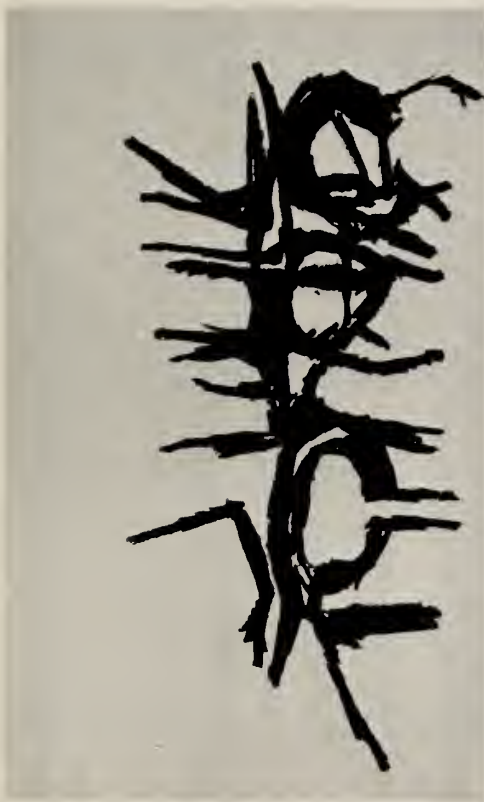
presences in the gallery with us. Yet, despite their undeniable physicality, Groth's tapestries engage us with subtle modulations, not with visual aggression. If certain of his works must be considered theatrical simply because of their large size, then it must be said that he has created a theater of nuance. For affinities, one could look to such painters as Agnes Martin and Cy Twombly.

Groth uses line to measure off a potentially infinite field, as does Martin, though she carries out her measurements with regular, gridded patterns. By contrast, Groth sends far fewer lines into the pictorial field—sometimes only one—and lets each be inflected by a singular impulse. The individuality with which Groth endows each line recalls the painting of Cy Twombly at its most restrained. Twombly veers between extremes of overstatement and understatement. Only when he tends in the latter direction do his refinements remind one of Groth's, and even then Twombly's images display a greater degree of Expressionist agitation. As Groth says, his is an art of "silence," which in less metaphorical terms might be considered a visual reticence that leads the subtleties of his images to the verge of the invisible.

Groth weaves his image into the surface—or, the image *is* the surface. The rich brownish black of *Sign*, 1983–84 (cat. no. 5) draws the eye into the weave of the field, into the white rift that reaches down from the upper right hand corner of the tapestry, cleaving its darkness. The eye feels a faint disquiet, unable to decide whether it has encountered an object or an image. And the streak of white offers ambiguities of its own. Does it skim along the surface of the black field or indicate a deep rift? Or are we to read the black as atmosphere, a dense void, illuminated for a frozen instant along a surging, diagonal path?

The modernist tradition began when artists insisted on their right to present the audience with questions of that sort. Permitting no final answer, such questions leave us acutely aware of our perceptions and the workings of our imaginations. Groth completed his first tapestry in 1961. It shows a cluster of curving lines against a white field—an image of the kind that fills the paintings and drawings he made as a student. Like all his woven pieces of the early sixties, this one looks like a translation from another medium, yet Groth is right to say that "My mature work begins with the first tapestry." Working at the loom, Groth sensed the possibility of a silence impossible for him to achieve in painting, which records so accurately each nuance of the brush. He preferred the impersonality of the weaver's process, which puts even the most idiosyncratic image at a remove from the artist. The task, then, was to find images that could survive this distancing process, survive and even benefit from it.

Some of the early, white tapestries have a yellowish or pinkish cast (see fig. 1). Sometimes their dark tangles of line show accents of red, brown and yellow. Though his early tapestries include experiments with linen, Groth preferred wool on a cotton warp, as he still does. By the mid-1960s he had achieved his present high level of technical mastery.



I  
Jan Groth  
*Sign*, 1964. 1964  
Wool tapestry  
Collection Fyns Kunstmuseum,  
Odense, Denmark

Weaving begins once Groth has prepared a working drawing, to indicate the shape and position of the figure. The drawing must show which portions of the figure to weave in a solid hue and which to mix with the color of the field. Since no drawing can correspond exactly to a woven pattern, a degree of interpretation is required if the results are to show where the artist intended a line to grow faint and shade off into the surrounding field. Benedikte is “a key figure in my art,” says Groth. “Without her, there would be no tapestries. We execute them together,” says Groth, “because she knows as well as I do, sometimes better, how to go from a drawing to a woven pattern. As the one who develops a working drawing from my own design, I am like the composer, the one who writes the score. Benedikte is the

musician who plays the score. When I'm at the loom, I am also in the musician's role, though I work more intuitively. I follow my original intention as closely as I follow the working drawing. Perhaps more closely."

Weaving is labor in a way that painting is not. All forms of work encourage a clarity of purpose and action. As Groth mastered the techniques of weaving, he began to endow his images with a greater austerity. The discipline of his craft had led him to a more disciplined art. And Groth began to admire other artists whose processes require work in the ordinary sense of the word—the French sculptor Alain Kirili, for instance, who employs the blacksmith's traditional methods.

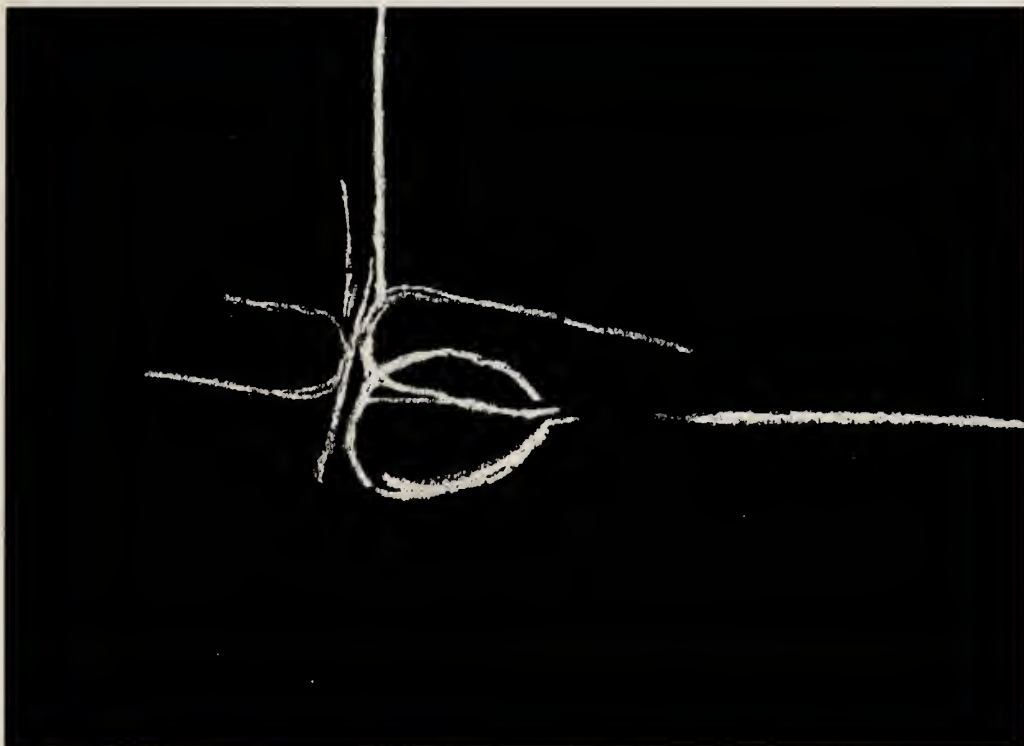
Groth made his first black tapestry in 1966 (fig. 2). Dark form on a light field, so familiar from traditional drawing, was suddenly reversed. This change to light on dark left Groth's style untouched or, if anything, intensified its most powerful traits. The earliest of his black works send delicate yet resilient lines into a pictorial void. Now that the void had turned dark, Groth's new, white line grew stronger and at the same time more economical, as if it could survive the void only with the help of a greater subtlety. The void changed, as well.

In Groth's white tapestries, the field often reads simply as an absence—the zone of nonform that permits positive form to become visible. Now, darkened with a blend of black and deep brown, the field began to count as form in its own right. To borrow a word from the artist, the black tapestries have more "presence" than the earlier ones. They take on a visual weight, a density for the eye in keeping with their physical weight.

In 1970, on his first visit to New York, Groth had a chance to see painting and sculpture he had known, until then, only through reproductions. He was particularly interested in Isamu Noguchi's sculpture from the late 1950s and early 1960s—three-dimensional volumes pierced by oval openings. A device made familiar by nonobjective sculptors of the 1920s (Naum Gabo, Antoine Pevsner and others), these voids appear in certain of Henry Moore's monumental figures. Known as "negative spaces," such openings permit a sculptural mass to engage its surroundings more intimately than a monolithic form is able to do. Groth felt that Noguchi charged his negative space with a delicacy often lacking in the work of other sculptors. That quality attracted him, but, more important, it seemed to form some link between his art and Noguchi's.

Groth makes a distinction between influences and what he calls "confirmations," works of art that offer parallels to his own interests. Though they may even resemble his own work in some way, the latter did not come to his attention until after he had securely established his own direction. The reticence of Giorgio Morandi's still lifes, the extreme economies of Alberto Giacometti's late figures—Groth counts these among his major influences. Noguchi's handling of negative space, which Groth sees as "drastic





2

Jan Groth

*Sign*, 1966. 1966

Wool tapestry

Mr. and Mrs. Joe Pollock

in its subtlety,” belongs among the confirmations the Norwegian artist has found in twentieth-century art (see fig. 3). “I didn’t see Noguchi’s work until it was too late to influence me,” Groth recalls, “but I was very impressed by a certain meditative quality. I began to see his use of negative space as an encouraging counterpart to the way I had been using the blank areas, the voids, in my tapestries.”

Groth understood the way Noguchi’s forms could mold space without having to occupy it: line and plane could be effective by implication, so to speak. Since each of his woven lines sends a charge of visual energy through an immense black field, Groth’s exposure to Noguchi’s art led him to refer to that darkness as negative space. But the analogy between sculpture and his two-dimensional art is as complex as it is evocative. It might be better to say that Groth’s line turns the field into a play of negative *forms*; no longer mere emptiness, the dark is a void shaped by the white that streaks or, in some tapestries, slowly twists through it. Like Noguchi, Groth molds space by implication, though of course his is the imaginary space of pictorial art, not the actual space of the sculptor.

3  
Isamu Noguchi  
*The Cry*. 1959  
Balsa wood on steel base  
Collection Solomon R. Guggenheim Museum,  
New York



The year after Groth's first trip to New York, one of the city's gallery owners, Betty Parsons, saw his work at Copenhagen's Kunstindustrimuseum. Impressed by Groth's tapestries, Parsons arranged to meet the artist and, as it turned out, to offer him a show in her gallery during the 1972 season. That same year, Groth exhibited tapestries and drawings at the Wadsworth Atheneum in Hartford and at Pittsburgh's Carnegie Institute. With The Art Institute of Chicago offering Groth yet another one-man show the following year, it began to look as if a practitioner of an ancient craft had arrived from the northern edge of Europe, Scandinavia, to find a place on the American art-scene. However, by 1980 Groth had also exhibited his work in France, Germany, The Netherlands and Great Britain. He was now recognized as a member of the modernist tradition that transcends national boundaries.

Such figures always display signs of their origins. An international reputation never comes to an artist practicing a homeless, "international" style. Instead, certain artists enrich whatever is local, even idiosyncratic in their work, until audiences on both sides of the Atlantic feel compelled to grant their attention. In Groth's case, this has meant transforming his own—and Scandinavia's—characteristic reticence into a principle of visual economy. He has made habitual understatement a means to visual grandeur.

As critics and historians have long noted, we are more likely to find open stretches of sea, sky or topography in the painting of Northern Europe than, for example, in the painting of the Italian Baroque or the French Rococo. Furthermore, the openness of seventeenth-century Dutch landscape painting or the drift toward the void that we see in certain canvases by English Romantics of the nineteenth century finds a counterpart in the allover imagery of such pioneers of the New York School as Jackson Pollock, Barnett Newman and Mark Rothko. Speaking generally, one might say that Jan Groth was welcomed in New York as an inheritor of a Northern European pictorial tradition with strong affinities to postwar American painting. Fortunately, though, we needn't confine ourselves to generalities. It is possible to speak with precision about at least some of the sources of the reticence, the economy and the openness that Groth has carried to such extremes.

In recent years, the luminously expansive canvases of Caspar David Friedrich have become well-known. J. C. Dahl, a Norwegian colleague who settled in Friedrich's native Dresden, has also been accorded a notable place among the cultural currents we label Romantic. But Peder Balke, a fellow Norwegian who studied with Dahl in Dresden during the 1830s, is still almost entirely unknown beyond the borders of his country. Most of Balke's paintings are in Scandinavia, where, from an early age, Jan Groth remembers seeing them on museum visits with his family. Balke's visionary landscapes, he says, have been a major influence on his art—perhaps the most important of all (see fig. 4).

The blue glow of Balke's skies draws the color from earth and the sea, turning trees and outcroppings of rock into pale silhouettes. Ships and the occasional sign of life on land—a fragile bridge or the rudiments



4

Peder Balke

*The Old Bridge*. 1860

Oil on canvas

Collection Harriet Flaatten, Oslo

of a pier—look ghostly. When the sky darkens, Balke guides his palette toward grays and ochers. Some of his pictures of stormy seas are nearly monochromatic. Groth says that Balke “concentrates,” meaning that the earlier artist gathers immense significance into delicate, sometimes nearly unseeable nuances of form and tone. Groth admires a comparable subtlety in certain of Noguchi’s sculptures.

There are no significant links, historical or stylistic, between a Northern Romantic like Peder Balke and a twentieth-century avant-gardist like Isamu Noguchi. The point of mentioning them together is to suggest Groth’s ability to look beyond the narrow boundaries of his local heritage, to reimagine his possibilities at every stage of his career. This process did not generate a rapid evolution in Groth’s style, nor, one could argue, a slow evolution. Instead, his vision of the past—the history of art that he has devised for his personal use—has guided him as he sought to concentrate his own imagery, to give it that paradoxical blend of openness and density he sensed as a child in the paintings of Peder Balke. Groth’s art doesn’t evolve so much as it finds ways to reveal ever more directly its original premises.

Visiting New York nearly every year during the early 1970s, Groth was especially impressed by art that we now label Minimalist. But Groth was already thirty-two years old by the time he first made contact with the art world of Manhattan. Peder Balke aside, he had already felt other influences, found other confirmations. In 1967 Groth met two figures who had the aura of legends in the art circles of Copenhagen, Ernest and Sonja Ferlov Mancoba (see fig. 5). A Danish sculptor affiliated with the COBRA group, she died in 1984 at the age of seventy-three. He is a South African sculptor, still living and working in Paris, where he and Sonja had had a studio near Giacometti in the postwar years. Groth calls them “my teachers.” Though neither found lasting acceptance for their art until late in their lives, they maintained an idealism Groth found deeply impressive. Sonja Mancoba’s attitude toward her work was especially important to the younger artist, who admired the continuity that led her from one sculpture to the next and gave her entire oeuvre the wholeness of a single project.

5  
Jan Groth, *Sign*, 1966, 1966, wool tapestry, and Sonja Ferlov Mancoba, *Confiance*, 1963, bronze, installation view, Aarhus Kunstmuseum, Denmark, *Jan Groth og Sonja Ferlov Mancoba*



Henri Michaux

*Mescaline Drawing*, 1958

India ink on paper

Collection Solomon R. Guggenheim Museum,  
New York



Of Morandi, Groth says, “He insists on art’s metaphysical side, so-called, and so his quietness is not merely quiet. It gives me important reminders.” Light is one of Groth’s subjects, which he feels he must share with Morandi and Giacometti. “The play of physical light on Giacometti’s later, thin forms” meant much to Groth, who sees that elusive flicker as a way of turning metal, ordinary matter, into a kind of gesture—the record of a thought, an intention. “And some of Henri Michaux’s drawings showed me that line could simply be itself—display a certain character. Michaux’s handling of space wasn’t so important, only his sensibility, which he transferred to a minute play of lines, a texture [see fig. 6].” Of Norway’s contemporary artists, Ølav Stromme was among the few with whom Groth felt an affinity. Stromme, who died in 1978, belonged to an earlier generation, yet his late paintings approached Groth’s tapestries in their economy of visual means.

Groth says, “I am not a member of any generation. I overlap in all directions.” Though he came to New York often in the seventies, and now lives here for long stretches of time, Groth does not feel he is becoming a New Yorker. He still considers himself a European, though he adds, “I always thought it would be important to put Europe—my European background—in contrast with America. Not that they’re so different. It’s always a matter of nuances. But, for instance, I had never seen anything quite



like those barrel-shaped fiberglass sculptures of Eva Hesse's, which The Museum of Modern Art showed in 1970. They had color and no color at the same time." He sees a similar quietude—and tension—in certain of Balke's paintings and in winter scenes by the seventeenth-century Dutch landscapist Hendrik Avercamp. "I like Avercamp's palette—just white," says Groth, "all the variety he gets from ice and snow, those pale tones that lead the eye to the horizon, the single, taut line that divides the canvas with one simple gesture."

Hesse's L-shaped sculptures of roughly wrapped fiberglass confirmed Groth's feeling that refinement of line could survive in large works of art (see fig. 7). Nuance did not, for its own protection, need to be



7

Eva Hesse

*Untitled*. 1970

Fiberglass over polyethylene over aluminum wire

Collection Mr. and Mrs. Victor W. Ganz



8

Performance of *Sticks* choreographed by Trisha Brown. 1976

confined to drawing and other intimate formats. And there were other confirmations—in the monumental linearity of Barnett Newman’s *Here I*, and in the tenuous, always threatened line established during a dance choreographed by Trisha Brown and performed by her company in 1976 (see fig. 8). Called *Sticks*, the piece required each dancer to lie on the floor, holding a stick end to end with two other sticks while they moved their bodies around the line they had constructed. Groth appreciated the formal resemblance between those sticks and the slightly wobbly lines in his drawings and tapestries, but more than that he sensed in Trisha Brown’s choreography an intention similar to his own—a wish to acknowledge the tenuous quality of the line while struggling to overcome it, to make the line strong. In the course of that struggle, Groth saw the space around the line defined.



Groth also felt a confirmation of his own interests in the denser patterns of Michael Singer's sculpture, built from stone and long, limber strips of wood; in the fields of sound intricately woven by the serial music of Philip Glass and Steve Reich; and in the irregularities that the German sculptor Ulrich Rückriem permits to appear in the midst of his rigidly geometric treatment of stone slabs (see fig. 9). "Rückriem's regularities are less interesting to me than his occasional informality, the way he forces granite to accept the inflections of his hand. No melodrama about breaking free of the form, only subtleties within the form." Despite their obvious differences, the stone carver and the tapestry weaver have one thing in common: both must accept from their mediums an obdurate set of givens. To impose an individual intention requires a disciplined patience.

In 1969, three years after he made his first black tapestry, Groth made his last white one (fig. 10). He had exorcised the ghost of painting from his art, and this freed his woven line for economies even more severe than he had already achieved. No trace of the painting's self-absorption in its own processes



9  
Ulrich Rückriem  
*Granite Stone*. 1972  
Granite  
Collection Renker, Corsica



10  
Jan Groth  
*Sign*, 1969, 1969  
Wool tapestry  
Whereabouts unknown

remained. Nuances of his touch naturally persisted—as they still persist—in Groth’s drawings, yet he was putting more emphasis on the physical qualities of the oil-stick line. Less and less did Groth rely on traditional signs of expressiveness. As in his tapestries, so in his drawings: feeling is concentrated in the texture of the material. Drawing on smooth paper, Groth challenges himself to bring out its texture, its elusive weave. Though his art is not in any sense Minimalist, Groth learned much from that American art movement’s insistence on stressing the immediate physicality of the art object.

Though it’s convenient to call Groth’s later tapestries black, a closeup look easily makes out their mixture of dark brown and black. From a distance, the eye perceives only the mixture’s richness. “Without any brown,” Groth points out, “the black would look gray. Light would bounce off it. The brown is

needed to absorb light, to give the field luminosity.” And these dark fields look more luminous than Groth’s white tapestries—a paradox, until we recall that simple physical comparisons are beside the point here. In literal fact, a white surface reflects more light than a dark one. But Groth’s tapestries do not encourage us to stay in the realm of the literal. Their images evoke a space elsewhere, a zone of indeterminate scale and enveloping darkness, so the strongest light in his tapestries is, after all, imaginary.

The strength of Groth’s tapestries begins with the play of light against dark, as lines run from edge to edge of the woven fields, as they branch out from the center, or send what might be called a cartographer’s impulse toward the boundary of the field and then back toward its interior. In drawings as well as tapestries, Groth’s positive forms—his lines—often function as the exploratory path that maps the void, turning an undefined field into a precisely shaped negative form. Though he abandoned the white field in 1969, the palette of the early tapestries persists in Groth’s later work, supplying his lines with their repertory of tones, which range from sharp white to decidedly grayish hues. “Those early whites,” says Groth, “became the colors the dark hues of the later works had to adjust to.”

In *Sign*, 1983–84 (cat. no. 5), a tapestry finished in 1984, two lines stand upright near the center of the field. Reaching almost, but not quite, to the lower edge of the tapestry, each of these vertical presences sends a delicate tendril floating off toward the right. From a distance, the two figures look luminously bright—and, if that is how they look, that is what they are. Yet it helps to approach the tapestry closely for a moment, so closely that we lose sight of its full expanse. At this range, we see that the artist has woven the two forms of *Sign*, 1983–84 from a darkish white—not quite a gray, but a tone far less bright than we might have expected. Contrast with the surrounding field gives the lines their brilliance. Noting this helps us bear in mind how much weight Groth puts on visual relationships. No form or field in his art has any meaning of its own; meaning appears as one element inflects another.

This, we might think, would inevitably be the case. Don’t all works of art generate their significance from the interplay of their elements? Most but not all; or, at least it should be observed that Minimalism and its aftermath tried to reduce the artwork’s internal relationships to extreme simplicity. We’ve seen how powerfully Groth responded to those reductive tactics on his first visits to New York. Yet he never attempted to integrate himself into the Minimalist tradition, with its preference for symmetry, seriality and the sheer physicality of materials.

Whether making a drawing on paper or working out a design for a tapestry, Groth’s linear forms always present in their laconic way some trace of traditional composition—balance and counterbalance, visual thesis and antithesis—of the kind that artists in the Minimalist tradition were so intent on banishing. Nor has Groth ever followed the Minimalist practice of producing works in series; he intends each of his drawings and tapestries to stand independent of the others. When one drawing recalls another, or

there is a close resemblance between a work on paper and a woven image, the viewer has discovered evidence of Groth's intuitive evolution, not an indication he has followed a preset pattern in the Minimalist manner. By inviting us to see an expansive, imaginary space beyond the weave of his tapestries and the surface of his drawing paper, Groth completes the list of his major differences with Minimalists and their heirs: they stress the literal; Groth undermines it, as we would expect from this descendant of Peder Balke and Northern European Romanticism.

Since historical and critical commentary of the past decade has noted so many links between Romantic landscape painters and the first generation of the New York School, we might expect Groth's imagery to find a comfortable place beside the wide-open expanses, the allover fields, of Newman, Rothko and their colleagues. Groth's art brings him close to these leaders of postwar American modernism, but he does not appear to be completely at home in their vicinity. The New York School's pioneers sought a release from the strictures of traditional composition and, more simply, a sense of liberation from the edges of the canvas. They wanted the painting's frame to look arbitrary, so that the painting image could read as the luminous emblem of infinity.

Reversed, the first generation's images of the absolutely unbounded became the Minimalists' simple facts of absolute—and absolutely clear—containment. Just as Groth stops short of assimilation to a Minimalist stance, so he resists the temptation to become a direct descendant of Barnett Newman and his contemporaries—painters who invented the “allover field,” as their suggestions of infinity are now called. Groth acknowledges the possibility of unbounded pictorial space. The depths of his brown-inflected expanses of black recede without impediment. Yet each of his distinctive white figures induces fragments of infinity to give over their shapelessness, to become forms in response to the forming gestures of the white lines, and to accept a place within the edges of a particular work.

With the arbitrary quality of its edges, an allover field by Barnett Newman or Jackson Pollock can have only a contingent relationship with the architectural space in which we see it—and that air of contingency, with its hint of unbounded openness, gives such images a portion of their strength. Groth's art displays a different kind of strength, which originates in his persistent struggle to embed each of his lines, whether light or dark, within its pictorial setting. He cultivates a look of necessity, not contingency, and this gives him an interest in joining particular works to particular sites. Designed for a specific setting, a tapestry's white line makes a double gesture—one within the imaginary space of the dark field, the other within actual space, the realm defined by architectural form (see fig. 11).

Groth's most ambitious commission to date is a stage curtain, 2,100 square feet in area, for Det Norske Teatret in Oslo (fig. 12). No tapestry can attain that size, so this project required Groth to reinvent his technique. In place of a single expanse of tapestry there are twelve sections of heavy cotton duck.



I I

Jan Groth

*Sign*, 1973-74. 1973-74

Wool tapestry

Collection Danmarks Radio, Radio/TV-Center,  
Aarhus, Denmark





12

Jan Groth

*Stage Curtain*. 1984-85

Cotton embroidery

Main stage, Det Norske Teatret, Oslo

After a team of assistants embroidered the white line on its surface, the curtain was sewn together by a sailmaker. Once in place, the line—stitched in mercerized, reflective cotton thread—draws the attention to the front of the theater, then guides the eye in a grand sweep from the upper left-hand corner of the space, down toward the stage, then up again—an immensely theatrical gesture. Yet, as always, Groth has been tactful. For all its power, this stage curtain presents an introduction to the theatrical spirit, not an attempt to upstage the subsequent performance.

Groth has raised the quality of tact to a major aesthetic trait. One sees why Giorgio Morandi, Alberto Giacometti and Henri Michaux have been so important to him. Yet those European heroes could not have taught Groth how to come to such impressive terms with traditions of postwar American art. To have found, on the one hand, a few strong influences and so many heartening confirmations among the artists of the New York scene, and, on the other, to have remained independent, required much self-confidence and an even higher degree of tolerant openness. Groth has rewritten modernist history on his own terms, giving it a specifically Norwegian plot, one that leads us back to the still center where his images originate.

When Groth draws, he begins near the midpoint of the paper sheet. Line appears as vision seeks the boundaries of its pictorial realm. This is an imaginary quest carried out with bodily gestures in actual space. Like all works of art (even the literalist sculptures of the Minimalists), Groth's drawings initiate at the outset a tension between the actual and the fictive. Whether dense or feathery, the mark of Groth's crayon is always palpably, indubitably *there* before one's eyes. Yet metaphor intervenes early. At its densest, the inscribed mark is "organic, like wet earth," the artist points out. And so are the dark fields of his tapestries, if we overlook for a moment the seething, atmospheric nature of their weave.

Metaphor alternates with metaphor, meanings accumulate, and sometimes seem to vanish. Is a line to be read as the boundary of a negative form, field turned into figure, or as a form in its own right? Hesitating over such questions, the eye can lose track of Groth's imagery. But not for long. Though he says, "My art is a balance between almost something and almost nothing," his intention is always present. The tactful balance of extremes in Groth's art generates luminosity out of darkness, silence out of grandiloquent gestures. Sensual and dramatic, his images refuse to become spectacular, to overwhelm. No matter how large, the imagination finds them approachable.

Having approached and entered an image, we read Groth's lines as metaphors of the artist's active being, which he invites us to see as comparable to our own. The field is the ground, emotional and imaginative, from which action arises. Groth's works encourage us to sense his presence in them. Then, as the viewer moves in imagination past the boundaries of his own individuality, he identifies with the artist. "I think," Groth says, "that it is possible for people to make identifications through objects,

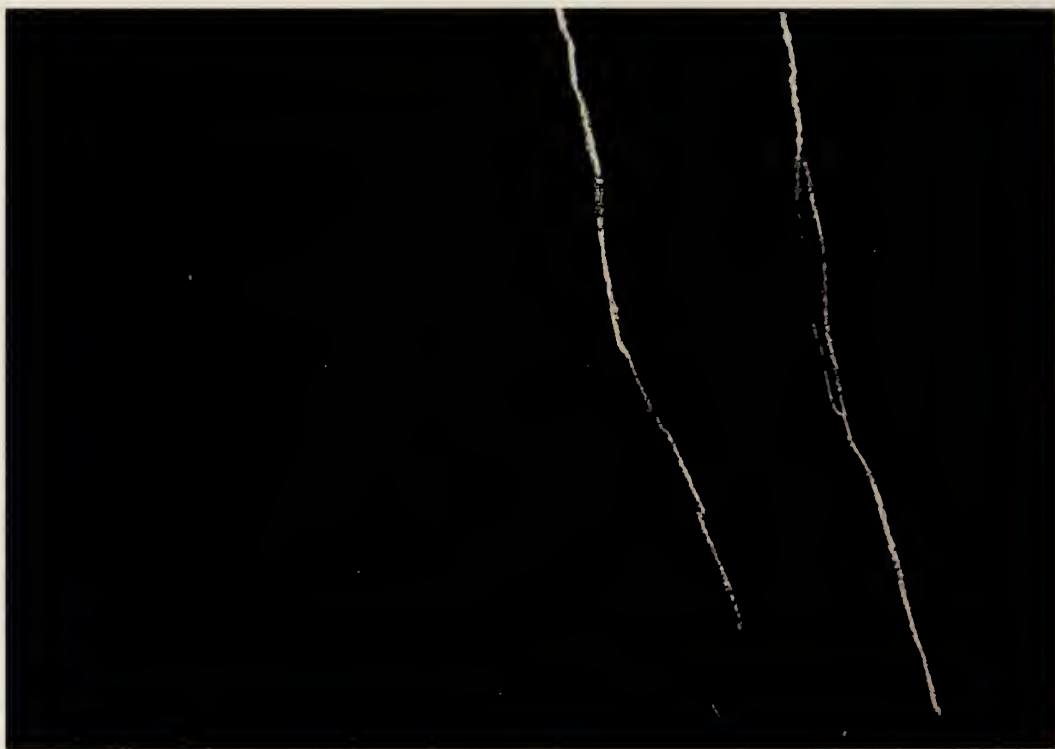
to sense through my art my feeling of being, of life. This is not an extroverted process, obviously. It takes place on some inner level. But I am convinced it takes place. Confronted by my work, by the feelings I express in the work, the viewer's sense of self will be expanded."

Groth's aesthetic, which defines art as the medium of emotional communication, of immediate existential contact, belongs to Expressionism. Having responded to sources ranging from Romanticism to Minimalism, he has assimilated and reinvented them all. The results have made him a figure central to the development of the Expressionist impulse in postwar European art. Expressionists tend to be overbearing. Groth is the opposite, an Expressionist of silence and of light, of that ultimate inwardness where all our emotions, even the most violent, must originate.

All comments by the artist are quoted from conversations held with the author during February and March 1986.



## *Tapestries*



I

*Sign*, 1970. 1970

Wool tapestry

59 x 83 <sup>3</sup>/<sub>8</sub>"

Collection The Art Institute of Chicago, The Edward E.  
Ayer Fund Income, 1973.309



2

*Sign, Standing, 1970-71. 1970-71*

Wool tapestry

98½ x 159½"

On loan to Louisiana Museum of Modern Art,  
Humblebaek, Denmark; courtesy Galleri Riis, Oslo





3

*Sign*, 1982–83, 1982–83

Wool tapestry

63 x 167"

General Electric Corporate Art Collection



detail, *Sign*, 1983

4

*Sign*, 1983, 1983

Wool tapestry

99 x 169"

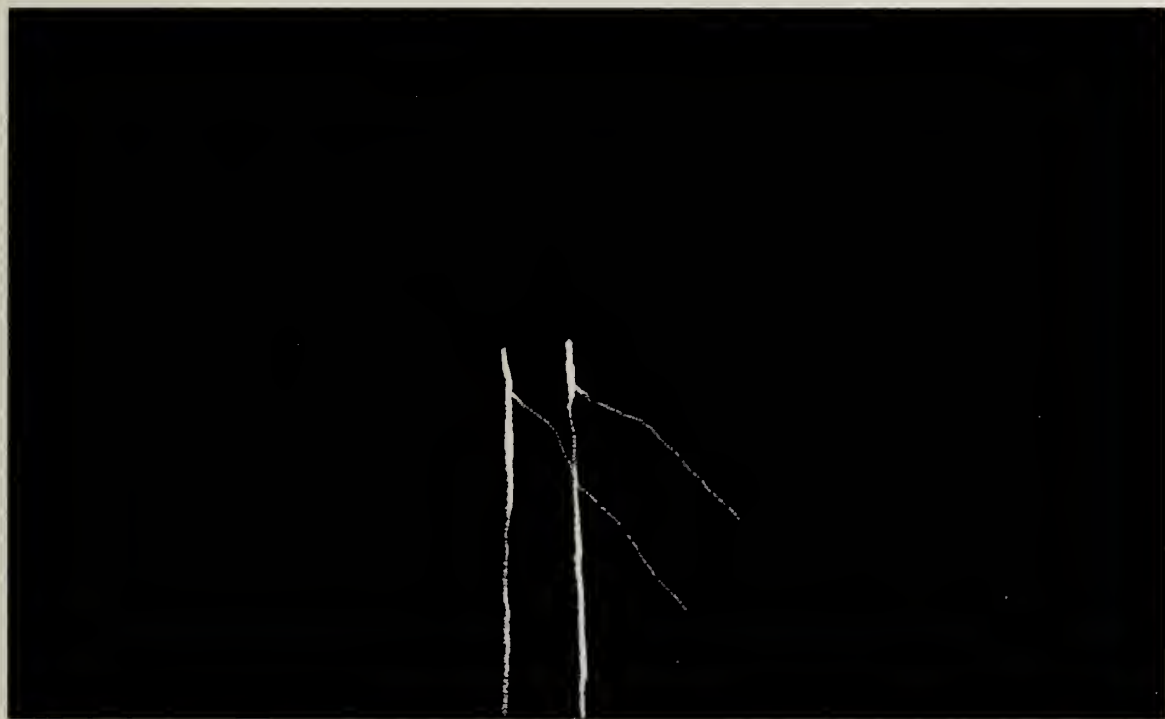
Collection of the artist; courtesy

Marian Goodman Gallery, New York









5

*Sign*, 1983–84. 1983–84

Wool tapestry

94½ x 155"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



detail, *Sign*, 1984-85



6

*Sign*, 1984-85. 1984-85

Wool tapestry

two parts, total 213 x 71"

Collection Norwegian Contractors, Oslo





## *Drawings*



7

*Untitled*. 1971

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York





8

*Untitled*, 1971

Black crayon on paper

24½ x 34⅝"

Collection Solomon R. Guggenheim Museum,  
New York, Anonymous Gift, 1972



9

*Untitled*, 1972

Black crayon on paper

24½ x 34⅝"

Collection The Museum of Modern Art,  
New York, Anonymous Gift



10

*Untitled*, 1972

Black crayon on paper

24½ x 34⅝"

Collection Solomon R. Guggenheim Museum,  
New York, Anonymous Gift, 1973



11

*Untitled*, 1972

Black crayon on paper

24 1/2 x 34 5/8"

Collection Solomon R. Guggenheim Museum,  
New York, Anonymous Gift, 1973



12

*Untitled.* 1975

Black crayon on paper

2.4 1/2 x 3.4 5/8"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



13

*Untitled*, 1975

Black crayon on paper

24 1/2 x 34 5/8"

Collection The Museum of Modern Art,  
New York, Anonymous Gift





14

*Untitled*, 1976

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



15

*Untitled*, 1978

Black crayon on paper

24 1/2 x 34 5/8"

Collection Steingrim Laursen, Copenhagen



16

*Untitled*, 1978

Black crayon on paper

24 1/2 x 34 5/8"

Private Collection



17

*Untitled*, 1980

Black crayon on paper

24 1/2 x 34 5/8"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



18

*Untitled*, 1981

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



19

*Untitled*. 1983

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York





20

*Untitled*, 1983

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



21

*Untitled.* 1983

Black crayon on paper

2.4 1/2 x 3.4 5/8"

Collection Nationalmuseum, Stockholm



22

*Untitled*, 1983

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York



23

*Untitled*, 1984

Black crayon on paper

24 1/2 x 34 5/8"

Collection of the artist; courtesy

Marian Goodman Gallery, New York



24

*Untitled*. 1985

Black crayon on paper

24½ x 34⅝"

Collection of the artist; courtesy

Marian Goodman Gallery, New York



25

*Untitled*, 1985

Black crayon on paper

24 1/2 x 34 5/8"

Collection of the artist; courtesy  
Marian Goodman Gallery, New York







# Biography

Born in Stavanger, Norway, 1938

Attended various art schools in Denmark and painted, 1956–59

Began to study tapestry techniques at de Uil tapestry studio, Amsterdam, 1960

Started to execute own tapestry projects, 1961

Began weaving tapestries in Braade, Northwest Sjælland, Denmark, in collaboration with wife, Benedikte Groth, 1961

First drawings, 1961

Abandoned painting, 1963

Grants, Danish National Bank, 1968, 1971, 1972, 1976, 1980

Grant, Danish Arts Council, 1970

First visit to New York, 1970

First exhibition in United States at Betty Parsons Gallery, New York, 1972; began to spend part of each year in New York

Grant, Stedelijk Museum, Amsterdam, 1976

Established studio in Copenhagen, 1979

Grants, Augutinus Foundation, Copenhagen, 1979, 1983

Faculty Member, School of Visual Arts, New York, 1982–present

Grant, Danish-Finnish Culture Foundation, Copenhagen, 1983

Grant, Nordic Art Center, Helsinki, 1983

Resides in Dagali, Norway, and New York

## Selected Group Exhibitions

Documentation on the artist is on deposit in the Jan Groth Archive at the Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway

Musée Cantonal des Beaux-Arts, Lausanne, *Biennale de Lausanne: 2. Biennale Internationale des Tapisseries*, June 18–September 26, 1965. Catalogue with text by René Berger

Det Danske Kunstindustrimuseum (Danish Museum of Decorative Arts), Copenhagen, *Form 68*, May 3–19, 1968. Catalogue with text by Henrik S. Møller

Holst Halvorsens Kunsthandel, Oslo, *Jan Groth og Sonja Ferlov Mancoba*, April 17–May 13, 1969. Catalogue with text by Uffe Harder. Traveled to Aarhus Kunstmuseum, Denmark, September 27–October 12

Musée Cantonal des Beaux-Arts, Lausanne, *Biennale de Lausanne: 4. Biennale Internationale des Tapisseries*, June 13–September 28, 1969. Traveled to Musée des Gobelins, Mobilier National, Paris. Catalogue with text René Berger

Fyns Stifts Kunstmuseum (Fyn County Museum of Fine Arts), Odense, Denmark, *Nutidig International Kunst i Dansk eje* (Contemporary International Art in Danish Collections), November 29–December 14, 1969

Maison de la Culture, Grenoble, *Tapisseries XV–XX Siècle*, April 4–May 10, 1970

Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway, *Norsk Verkunst i det 20. Årh* (Norwegian Tapestries of the Twentieth Century), November 7–December 13, 1970. Catalogue

Musée des Gobelins, Mobilier National, Paris, *Tapisseries Norvégiennes de l'Art Nouveau à nos jours*,

March 30–May 17, 1971. Traveled to Musée des Beaux-Arts, Rouen, May 22–June 10; Kunsthauts Bocholt, August 19–September 19; Städtisches Museum, Braunschweig, October 30–November 27. Catalogue with text by Marta Hoffman

Galerie La Demeure, Paris, 1971

Sønderjyllandshallen (South Jutland Hall), Aabenrå, Denmark, *Å – udstillingen* (The Å Exhibition), October 8–17, 1971. Traveled to Aarhus Raadhushal (Town Hall), Denmark, October 23–31; Aalborgshallen (Aalborg Hall), Aalborg, Denmark, November 20–28

Wadsworth Atheneum, Hartford, *Recent Acquisitions*, January 16–March 4, 1973

Grand Palais, Paris, *Art Danois, 1945–73*, May 23–July 16, 1973. Catalogue with text by Henri Galy-Charles

Solomon R. Guggenheim Museum, New York, *Recent Acquisitions: 1972–73*, August 9–September 3, 1973

Akron Art Museum, Ohio, *Line and Form*, May 12–June 23, 1974

Musée des Arts Décoratifs, Palais du Louvre, Paris, *Tapisseries Nouvelles*, March 20–May 19, 1975. Catalogue with text by François Mathey

Parsons-Truman Gallery, New York, *2 by 34*, May 20–June 6, 1975

Betty Parsons Gallery, New York, *Old-New Drawings*, December 3–21, 1975

Moderna Galerija, Rijeka, Yugoslavia, *V. medjunarodna izložba originalnog crteža* (Fifth International Exhibition of Drawings), July 1–September 30, 1976. Catalogue

Kunstmuseum Luzern, *Neuerwerbungen*, 1976

Stedelijk Museum, Amsterdam, *Recent Acquisitions*, 1976

The Art Institute of Chicago, *20th Century Drawings*, March 9–May 1, 1977

Parsons-Dreyfuss Gallery, New York, *Selected Drawings*, 1977

Impressions Gallery, Boston, *Drawing Now*, April 29–May 31, 1979

The Art Institute of Chicago, *Selected Textile Acquisitions Since 1973*, December 15, 1977–March 26, 1978

The Tate Gallery, London, *Recent Acquisitions*, May 27–September 12, 1980

Charlottenborg, Copenhagen, *Ung dansk kunst* (Young Danish Art), August 22–September 14, 1980

Contemporary Arts Center, Cincinnati, *The RSM Collection*, June 3–July 13, 1981. Catalogue with text by Robert Sterns

Roemer- und Pelizaeus-Museum, Hildesheim, *Norwegen Bildweberei und Email von Jahrhundert bis zur Gegenwart*, July 25–September 5, 1982. Traveled to Museum für Kunst und Gewerbe, Hamburg, October 6–November 14; Hessisches Landesmuseum, Darmstadt, December 8, 1982–January 16, 1983; De Zonenhof, Amersfoort, The Netherlands, January 30–March 13. Catalogue with text by Jan-Lauritz Opstad

Brainerd Art Gallery, State University College of Arts and Science, Potsdam, New York, *20th Anniversary Exhibition of the Vogel Collection*, October 1–December 1, 1982. Traveled to Gallery of Art, University of Northern Iowa, Cedar Rapids, April 5–May 5, 1983. Catalogue with text by Giorgia Coopersmith

Galleriet Lund, Sweden, *Svart på vitt* (Black on White), January 14–February 1, 1984

Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway, *Norge-USA-Norge, Jan Groth-Kjell Børgeengen*, August 8–26, 1984. Catalogue with text by Per Hovdenakk

Centro de Arte Moderna, Fundação Calouste Gulbenkian, Lisbon, *Exposição-Diálogo sobre a Arte Contemporânea na Europa*, March 28–June 16, 1985. Catalogue with texts by W. A. L. Beeren and René Berger

Kunstnernes Hus (Kunsthalle Oslo), Oslo, *Sesjon 85* (Session 85), June 1–July 14, 1985. Catalogue with text by Arne Malmedal

Galerie Liesbeth Lips, Amsterdam, November 1–24, 1985

Cincinnati Art Museum, *New Visions in Contemporary Art, The RSM Company Collection*, March 21–May 4, 1986. Catalogue with text by Judith Kirschner

# One-Man Exhibitions and Reviews

Det Danske Kunstindustrimuseum (Danish Museum of Decorative Arts), Copenhagen, *Jan Groth: Gobelin til Amtsrådhus 's-Hertogenbosch, Holland* (Tapestry for Municipal Building, 's-Hertogenbosch), July 31–August 15, 1971

Betty Parsons Gallery, New York, *Jan Groth: Recent Tapestries and Drawings*, May 2–20, 1972

Lawrence Campbell, "Reviews and Previews," *Art News*, vol. 71, Summer 1972, p. 52

Ellen Lubell, "Reviews: Jan Groth," *Arts*, vol. 46, Summer 1972, p. 62

Alvin Smith, "New York Letter," *Art International*, vol. 16, October 1972, p. 54

Wadsworth Atheneum, Hartford, *Jan Groth: Recent Tapestries and Drawings*, June 27–July 30, 1972.

Traveled to Museum of Art, Carnegie Institute, Pittsburgh, October 10–December 17; The Art Institute of Chicago, January 10–February 18, 1973. Pamphlet

Fyns Stifts Kunstmuseum (Fyn County Museum of Fine Arts), Odense, Denmark, *Jan Groth: Tegninger* (Drawings), February 17–March 18, 1973

Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts, *Drawings by Jan Groth*, March 10–April 7, 1973

Aarhus Kunstmuseum, Denmark, *Jan Groth: Tegninger* (Drawings), March 24–April 8, 1973

Betty Parsons Gallery, New York, *Jan Groth: Recent Drawings*, December 4–22, 1973

Lawrence Campbell, "Reviews and Previews," *Art News*, vol. 73, February 1974, p. 104

Phyllis Derfner, "New York Letter," *Art International*, vol. 18, February 1974, p. 49

Ellen Lubell, "Reviews: Jan Groth," *Arts*, vol. 48, February 1974, p. 68

Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway, *Jan Groth: Gobeliner og Tegninger* (Tapestries and Drawings), May 22–June 30, 1974. Traveled to Bergens Kunstforening (Bergen Art Society), Norway, September 6–22, 1974; Louisiana Museum of Modern Art, Humlebaek, Denmark, January 18–February 23, 1975. Catalogue with texts by Nicolas Calas and Per Hovdenakk

Museum am Ostwall, Dortmund, *Jan Groth*, October 5–November 30, 1975

Gentofte Kommunes Kunstbibliotek, Tranegaarden, Copenhagen, *Jan Groth: Tegninger* (Drawings), January 10–February 1, 1976

Fyns Stifts Kunstmuseum (Fyn County Museum of Fine Arts), Odense, Denmark, *Jan Groth: Nye tegninger* (New Drawings), February 7–March 7, 1976

Musée d'Art Moderne de la Ville de Paris, *Jan Groth: Autour de la Ligne*, June 25–August 15, 1976. Catalogue with text by Gertrud Købke Sutton

Betty Parsons Gallery, New York, *Jan Groth: Recent Tapestries*, December 7–31, 1976

Noel Frackman, "Saul Steinberg Jan Groth," *Arts*, vol. 51, February 1977, p. 26

Shirley Marein, "New York Fiber," *Craft Horizons*, vol. 37, April 1977, p. 51

Galleri CC, Aarhus, Denmark, *Jan Groth: Tegninger* (Drawings), April 4–May 16, 1978

Betty Parsons Gallery, New York, *Jan Groth, Recent Drawings*, September 19–October 7, 1978

Barbara Cavaliere, "Jan Groth," *Arts*, vol. 53, November 1978, p. 23



- Kay Larson, "New York Reviews: Jan Groth," *Art News*, vol. 77, November 1978, pp. 188–190
- Carter Ratcliff, "Jan Groth at Betty Parsons," *Art in America*, vol. 67, January 1979, pp. 144–145
- Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway, *Jan Groth: Tematiske Tegninger* (Thematic Drawings), November–December 1978. Traveled to Esbjerg Kunstpavillion, Denmark, December 1978–January 1979; Liljevalchs Konsthall, Stockholm, February–March; Aarhus Kunstmuseum, Denmark, April; Ordrupgårdsamlingen, Copenhagen, May–June; Staatliche Kunsthalle Baden-Baden, September–October; Kunsthau Zürich, October–November; Städtische Galerie im Lenbachhaus, Munich, December 1979–January 1980; Museum of Modern Art, Oxford, February–March. Catalogue with text by Øystein Hjort
- Stavanger Kunstforening (Stavanger Art Society), Norway, *Jan Groth: Tegninger* (Drawings), January 10–20, 1979
- Nordiskt Konstcentrum, Sveaborg, Helsinki, *Jan Groth: Gobelänger och teckningar* (Tapestries and Drawings), March 16–April 16, 1979. Traveled to Tampereen Nykytaiteen Museo (Museum of Modern Art), Tampere, Finland, May 4–30. Catalogue with text by Per Hovdenakk
- Galleri Clemens, Aarhus, Denmark, *Jan Groth: Nye Tegninger* (New Drawings), May 4–30, 1979
- Betty Parsons Gallery, New York, *Jan Groth: Recent Works*, November 18–December 6, 1980
- Duane Stapp, "Jan Groth" *Arts*, vol. 55, January 1981, p. 33
- Wadsworth Atheneum, Hartford, *Matrix no. 64*, January 28–March 29, 1981. Pamphlet with text by Carter Ratcliff
- Galleriet Lund, Sweden, *Jan Groth: Teckningar* (Drawings), March 7–April 1, 1981
- Galleri Clemens, Aarhus, Denmark, *Jan Groth: Nye Tegninger* (New Drawings), June 12–July 1981
- Nordjyllands Kunstmuseum (North Jutland Art Museum), Aalborg, Denmark, *Jan Groth: Gobeliner og tegninger gennem 20 år* (Twenty Years of Tapestries and Drawings), July 10–September 6, 1981. Catalogue with text by Gertrud Købke Sutton
- Galleri Per Sten, Copenhagen, *Jan Groth: Nye Tegninger* (New Drawings), September 25–October 31, 1981
- Galleri Dobloug, Oslo, *Jan Groth: Tegninger* (Drawings), August 18–September 5, 1982
- Volda Kunstslag (Volda Art Society), Norway, *Jan Groth: Tegninger* (Drawings), October 3–10, 1982
- Marian Goodman Gallery, New York, *Jan Groth—New works: tapestries and drawings*, June 28–July 22, 1983
- Donald Kuspit, "Jan Groth," *Artforum*, vol. 22, November 1983, pp. 81–82
- Galleri Riis, Oslo, *Jan Groth: 25 tegninger/drawings*, September 26–October 20, 1985
- Moderna Museet, Stockholm, *Jan Groth: Teckningar, 1975–85* (Drawings, 1975–85), January 25–March 9, 1986. Traveled to Louisiana Museum of Modern Art, Humlebaek, Denmark, April 5–May 11; Nordjyllands Kunstmuseum (North Jutland Art Museum), Aalborg, Norway, July 4–August 17. Catalogue with texts by Olle Granath and Carter Ratcliff
- Marian Goodman Gallery, New York, July 8–August 1, 1986



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## Periodicals

Howardena Pindell, "Jan Groth and the Constructed Line," *Craft Horizons*, vol. XXXII, August 1972, pp. 12–15, 63

Nicolas Calas, "Jan Groth," *Art International*, vol. XVIII, September 20, 1974, pp. 60–61

Nicolas Calas, "Jan Groth," *XXe Siècle*, vol. 44, June 1975, p. 180

Michael Florescu, "Jan Groth," *Arts*, vol. 53, January 1979, p. 13

## Film

*Decent artists would never use black*, 1986. Produced by Fri Mediagruppe, A/S, Oslo, directed by Are Storstein





## Commissions

Tapestries for board room, Nationale Nederlanden, The Hague, 1968–69

Tapestry for Provinciehuis Noord-Brabant (Municipal Building), 's-Hertogenbosch, The Netherlands, 1970–71

Tapestry for lobby, Danmarks Radio (Radio and TV Building), Aarhus, Denmark, 1973–74

Tapestries for Beauvais Tapestry Studios, Paris, commissioned by Ministère des Affaires Culturelles, Manufactures Nationales des Gobelins et de Beauvais, Paris, 1975

Tapestries for København Amts Sygehus (Copenhagen County Hospital), Herlev, Denmark, 1976–77

Tapestry for stairway of home of Mr. and Mrs. R. A. Kidder, Washington, D.C., 1980–81

Tapestry for Skaadalen Skole for Hørselshemmede (School for the Deaf), Oslo, 1981

Tapestries for lobby, Norwegian Contractors, Oslo, 1984–85

Curtain for main stage, Det Norske Teatret, Oslo, 1984–85

# *Museums and Public Collections*

Aarhus Kunstmuseum, Denmark

Amos Andersonin Taidemuseo, Helsinki

Arkiv för Dekorativ Konst, Lund, Sweden

The Art Institute of Chicago

Bergens Kunstforening

Busch-Reisinger Museum, Harvard University, Cambridge, Massachusetts

Cincinnati Art Museum

Cleveland Museum of Art

Fondation Maeght, Saint Paul de Vence, France

Fyns Stifts Kunstmuseum (Fyn County Museum of Fine Arts), Odense, Denmark

Graphische Sammlung Albertina, Vienna

Solomon R. Guggenheim Museum, New York

Sonja Henies og Niels Onstads Stiftelser (Henie-Onstad Art Center), Høvikodden, Norway

Kunstmuseum Bern

Kunstmuseum Luzern

Louisiana Museum of Modern Art, Humlebaek, Denmark

Malmö Museum, Sweden

The Metropolitan Museum of Art, New York

Musée des Gobelins, Mobilier National, Paris

Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Museum of Art, Carnegie Institute, Pittsburgh

The Museum of Modern Art, New York

Museum of Modern Art, Oxford

Museum am Ostwall, Dortmund

Nasjonalgalleriet, Oslo

Nationalmuseum, Stockholm

Oslo Kommunes Kunstsamlinger

Riksgalleriet, Fornebu Hovegård, Norway

Statens Kunstfond (Danish Art State Foundation), Copenhagen

Statens Museum for Kunst, Copenhagen

Stavanger Faste Galleri (Municipal Gallery), Norway

Stedelijk Museum, Amsterdam

The Tate Gallery, London

Wadsworth Atheneum, Hartford

Walker Art Center, Minneapolis

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Anne Sophie Rubæk Hansen, Hillerød Denmark: p. 62

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Leif Nielsen, Copenhagen: fig. 10

Thomas Pedersen and Poul Pedersen, Aarhus: cat. no. 3

Hans Petersen, Statens Museum for Kunst, Copenhagen: p. 68

Eric Pollitzer, New York: fig. 7

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